



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

# Mural Decoration

## SOME RECENT DESIGNS FOR WALL-PAPERS BY MR. C. F. A. VOYSEY.



IT WAS nearly three years ago that an article on Mr. Voysey's wall-papers appeared. Since then his career has been marked, not merely by an increasing advance in the number and beauty of the designs issued, but by a wider recognition of their artistic merits from the general public. At that date Mr. Voysey was well known to artists of all schools, and to the comparative few who take thought for the decoration of their homes; but to the world at large he had yet to be introduced. Now a "Voysey wall-paper" sounds almost as familiar as a "Morris chintz" or a "Liberty silk."

But the Voysey wall-paper, the Morris cretonne, the Walter Crane picture-book, is in each case the veritable handiwork of the man whose name it bears. And if a "Liberty" silk or a "Benson" lamp is not necessarily the actual handiwork of the one after whom it is titled, it is distinctly the result of individual taste and discrimination. But in all these instances the name is conferred by the public as a rough-and-ready way of showing their appreciation. Nobody troubles to trace a design he does not like to any source.

But to consider Mr. Voysey as a designer of wall-papers alone were as foolish as to consider Mr. William Morris not as a poet, stained-glass maker or painter, but merely as a planner of fabrics. Mr. Voysey is an architect first and foremost. Like a few of the younger members of his profession, he is not only attracted by the possibilities of beauty in furniture and other complete, independent objects, but is peculiarly fecund in the invention of patterns.

This is shown in his construction (which is the science and essence of good architecture), and in the finest examples of his work his inventiveness is so woven into the result that it cannot be regarded as a mathematical and cold-blooded science.

The knack of producing effective repeating patterns is by no means a common gift; and where it exists the power of distinct invention of new motives is not always present with it. Nine-tenths of the patterns of all periods are more or less ingenious rearrangements of stock motives, which have served a similar purpose ten thousand times, and will go on doing so for thousands more.

Once a designer introduces a new motive, as Mr.

Voysey with his birds for instance, any one can do the same. But whereas the first designer drew his inspiration from Nature, and because of the pleasure he derived in adapting certain forms to the unconventional simplicity essential in flat design, achieved a direct success, it does not follow that it was the subject which attracted him that is responsible for the result. A really decorative artist will make an effective pattern out of the most commonplace motives.

Yet every nation of the past has tried its hand at conventional ornament. Chinese, Japanese, Indian, Persian, Egyptian, Greek, Arabian, Italian, German, and French art have all left superb instances of their achievements in pattern. Why, therefore, should not England to-day do the same instead of binding itself always to the canons of dead art, and re-mixing the cosmopolitan motives from the above and other sources? Besides, the originals of the motives conventionalised in the older schools of pattern are, many of them, unknown in their natural forms to the man in the street to-day.

Comparatively few people have seen the *lotus* in rank natural growth; laurel crowns are not common features



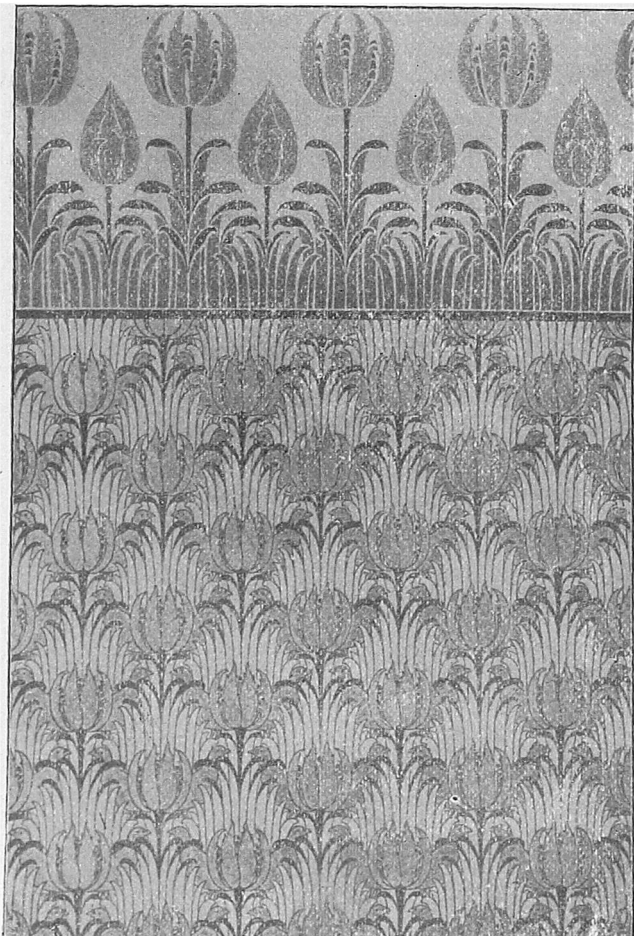
DESIGN SUITABLE FOR PANEL AND BORDER.  
By C. F. A. VOYSEY.

at our athletic contests; harpies, griffins, and supernatural forms that were as real to those who used them as an angel is to the orthodox Christian to-day, now appear to many people merely fatuous contrivances that fail to raise a smile much less inspire us with awe. Others always misunderstand the symbolism of earlier times. I know an estimable and not inartistic person, who always connects wreaths of any sort—laurel, floral, or what not—with funerals and with funerals alone. If we leave the hackneyed motives and go to Nature, who ever goes anew to her may find, as always, plenty of material.

Nothing is easier than to vary a motive in decoration so that it escapes the reproach of being a pirated design, in the sense that a British jury would understand the phrase. Yet all the same every maker of patterns would recognize in a moment the source of its origin, and identify the original that inspired its author. The very beautiful wall-paper (the *Bird and Tulip*) here reproduced, one of Messrs. Essex's new patterns for this season, is probably destined to be the progenitor of a long series of illegitimate descendants. And of these we may predict with safety that not one will surpass, and probably few equal, the original. But even granting that another person takes the vertical lines of the foliage as a background for a diaper of flower-forms whose rich curves tell out all the more superbly by contrast with the stiff, almost angular lines of the leaves; granted even that such a one is as happily planned and as carefully schemed—yet it must needs be but an echo of a very simple and beautiful idea. The really won-



WALL-PAPER DESIGN. BY C. F. A. VOYSEY.



"BIRD AND TULIP WALL-PAPER DESIGN."  
BY C. F. A. VOYSEY.

derful printing of this design in a varied series of colour-schemes for which Mr. Voysey (in co-operation with Mr. Essex) is responsible, cannot be suggested even by the reproduction. One variety especially, in rich purples and greens, is more lustrous and fine than any wall-paper which we can call to mind for comparison. For certain rooms nothing could be more sumptuous than this "peacock" harmony, and yet, strong and full as it is, it would keep its rightly subordinate place as a background.

Another pattern, *Fairyland*, is even less adequately represented in black and white, which in this case confuses the detail and disturbs the repose of the pattern as it appears in colour. In this the festoons (which are really flights of birds) impart distinct sense of "style" to the work, and the most rigid purist would hardly object to the introduction of animal life could he but see a room hung with it. In yet another pattern (as yet unpublished) deer and swans are introduced naïvely and simply. Doubtless this would also be equally effective when hung and in a sufficiently large number of repeats to lose the sense of the details in the larger pattern which Mr. Voysey had in mind.

The *Mimosa* pattern, whether intended for cretonne or paper it matters not, is as simple as the *Snake* is complicated. Its forms are apparent at a glance, its colours are just a blue-green for the foliage, and a golden yellow for the blossoms. This pattern was drawn directly from Nature, and in its simplified convention shows clearly power of selecting only those facts which are required for pattern, and ignoring all those which belong to pictures.

This one design in its proper colour would afford a text which would be far more striking than any lengthened commentary upon it could be. For if the truth, stated so simply as it is in this design, fails to carry conviction, it is not likely that any didactic exposition of its purpose would be more easily understood.

## A WARM HOUSE IN WINTER.

**W**ARMTH in winter is a great matter, and we all wish to know how the necessary amount required for health and comfort can be obtained, at a minimum of expense. I do not purpose here to enter into elaborate details of how you can warm your house by means of hot-air pipes, etc., but am going only to deal of ordinary stoves and open fireplaces.

Remember, first of all, that the temperature of your rooms should be suited to the use to which you put them. If a room is only used as a sitting-room or for sedentary occupations, then 60° to 63° is the right temperature. How are you to know if your rooms are right in this respect? Well, for a few pence you can purchase a thermometer, which, by the way, should find a place in every household. Hang it up somewhere about the middle of the room, not near the fire where warmth may affect it, nor close to a door or window where cold can influence it. A room that is to be used for study should never be warmed with hot-air, an open fireplace is the best.

If manual labor is to go on in a room, then 60° is quite warm enough; and if the work is very hard, then even less is sufficient.

**TEMPERATURE OF BED-ROOMS.**—Sixty degrees is warm enough, unless there is illness and the sufferer remains in his bed or room. In cases of bronchitis, etc., always ask the doctor what temperature the room should be kept at night and day.

Children and old people require more warmth than others. Some people are very much afraid of spending a little extra money on coals and time in the needful work entailed by a fire. If they can afford it at all, they might bear in mind that proper warmth will keep people in health, and that is in itself a clear economy. Properly warmed rooms and a bit of fire for granny in her room when she goes to bed will be a saving in the long run. Stoves give off a great deal of hot dry air, and unless you are very careful to keep the air of the room moistened they become very oppressive.

**OPEN COAL FIRES** are the best way for heating our rooms, and most suited to dark winter days. They do not warm the entire room equally; and this is an advantage, as it enables the inmates to select the cooler or hotter parts of it to sit in according to their inclination. Only the grate must be well placed. A medical writer says:—

"The ordinary system of warming by open fireplaces is very wasteful, the greater part of the heat going up the chimneys. A

good firegrate ought either to project well into the room, or to be so constructed that the greater part of the heat shall be reflected into the room. The Galton grate is an example of the former plan, and the plan of Count Rumford the basis of the latter. A fireplace built of fire-clay at the back and sides, with iron bars in front, gives out a good heat, if its shape is a good one. To ensure this, the back part of the fireplace should be one-third the width of the front; and do not let the depth exceed the width of the back. This shape ensures that all the heat will be reflected into the room, and not to the opposite side of the grate, and so up the chimney."



"FAIRY LAND," WALL-PAPER DESIGN. BY C. F. A. VOYSEY.

(See Article, Page 149)

**VENTILATION.**—We must not omit to say that an open fire is one of the best means of ventilation. Sir Douglas Galton says:—"To ensure comfort, it is essential to combine warmth in the walls and floors, with cool air to breathe, as, for instance, air at a temperature of 54° to 64°. Radiant heat is therefore within limits, the pleasantest kind of heat and the largest proportion of heat from an open fire is due to radiation. No doubt there are other means of obtaining

radiant heat to warm our rooms, such as gas fires, but the gas fire does not produce the same heat in the chimney as a coal fire, and therefore its effect as a ventilating agent is less . . . A room 20 feet square, and 12 feet high, contains 4800 cubic feet of space. In such a room, with a good fire, the air would be removed four or five times an hour with a moderate draught in the chimney, and six or eight times with a blazing fire."

A warm house depends upon other things than fire and stoves. Paraffin stoves, by the way, are very nice for warming a room, and can be had now at moderate rates.

**PREVENTION OF DRAUGHTS.**—To keep a house warm take care the windows and doors shut well. In many houses they do not, and in winter a cold draught comes in, which is anything but pleasant. This can be guarded against by sandbags, which can be lifted on and off, and by nailing some of the tubing down, which can so easily be obtained at ironmongers'. This in no way prevents the opening and shutting of windows, for, of course, the latter should be thrown open, and the rooms to which they belong thoroughly aired every day. Folding screens are very useful for shutting off draughts, and one advantage of them is that they can so easily be moved from one room to another. You can often get a screen cheap at a store, because the paper on it is torn. This can be covered with some cheap sateen or leather paper, and be turned into a very useful article.

In conclusion, remember that though in winter and at chilly seasons a certain amount of artificial heat is needed to keep your house warm, and yourself in a healthy condition, that over-heating is as bad, if not worse, than cold.

**A** CUT glass bowl, in which there is a bunch of mignonette, is considered the latest of delicate table decorations. To enhance its beauty, it is placed in a centre cloth of white linen, elaborately embroidered in white silk, with dull green leaves.

## LITERARY NOTE.

**THE MONTH**, a new magazine published by The Critic Co., New York City, is an illustrated monthly devoted to literature, art and life. It is edited by the Gilders, whose editorial work on *The Critic* is so well known, and is particularly handsome and well gotten up; the typographical work is all that could be looked for in any magazine and is a credit to their enterprise and push. Their contributors include many brilliant *littérateurs*.